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THE BEST OF

# RETHA FRANKLIN

Eleven classic songs arranged for piano, voice and guitar. Complete with lyrics and chord boxes or symbols.



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# Respect

WORDS & MUSIC BY OTIS REDDING

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Solid 4 Beat



What you want  
I ain't gon-na do you wrong

ba - by I got.  
while you gone.

What you need  
I ain't gon-na do you wrong

You know I got it.  
'Cause I don't wan - na.'

All I'm ask-in' is for a lit-tle re - spect, when you come home. Ba -

- by, when you come home. Re - spect.

I'm out to give you all my mon-ey, But all I'm ask-in'

Ooh, your kiss-es, sweeter than hon-ey, But guess what,

in re - turn, hon - ey, Is to give me

so here's my mon - ey, All I want you to do for me

my pro-per re - spect when you get home. Yeah,  
 is give me some here when you get home. Yeah,

ba - by, when you get home.  
 ba - by, when you get home.

R - E - S - P - E - C - T, find out what it means to me, R - E - S - P - E - C - T,

take out T - C - P, a lit-tle re - spect.

*Repeat and fade out*

# Spanish Harlem

WORDS & MUSIC BY JERRY LEIBER & PHIL SPECTOR

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Baion moderato

Sheet music for the first section of 'Spanish Harlem'. The key signature is E-flat major (two flats). The tempo is Baion moderato. The music consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic of *mf* and the bass staff has a dynamic of *mp*. The music features eighth-note patterns and rests.



Sheet music for the first section of 'Spanish Harlem' with lyrics. The key signature is E-flat major (two flats). The tempo is Baion moderato. The lyrics are: 'There is a rose in Spanish Harlem, \_\_\_\_\_'. The music consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic of *mf* and the bass staff has a dynamic of *mp*. The music features eighth-note patterns and rests. The measure number 3 is indicated above the bass staff.

There is a rose in Spanish Harlem, \_\_\_\_\_

Sheet music for the second section of 'Spanish Harlem'. The key signature is E-flat major (two flats). The tempo is Baion moderato. The music consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic of *mf* and the bass staff has a dynamic of *mp*. The music features eighth-note patterns and rests. The measure number 3 is indicated above the bass staff.

A rare rose up in Spanish Harlem, \_\_\_\_\_

Sheet music for the second section of 'Spanish Harlem'. The key signature is E-flat major (two flats). The tempo is Baion moderato. The music consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic of *mf* and the bass staff has a dynamic of *mp*. The music features eighth-note patterns and rests. The measure number 3 is indicated above the bass staff.

Ab



It is a spe-cial one, — it's nev-er seen the sun, — It on - ly  
With eyes as black as coal — that look down in my soul — And start a

f

E<sub>b</sub>

comes up when the moon is on the run and all the stars are glea-ming, —  
fire — there and then I lose con - trol, I have to beg your par - don, —

1

B<sub>b</sub>

It's grow-ing in the street right up thro' the con - crete, But

mf



soft and sound— in pale moon.

2

Bb 7



I'm going to pick that rose— and watch her as she grows \_\_\_\_\_ in my

Eb



gar-den.

# (You Make Me Feel Like) A Natural Woman

WORDS & MUSIC BY CAROLE KING, JERRY WEXLER & GERRY GOFFIN

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Moderately

The sheet music consists of eight staves of music. The first staff shows a melody line with a bass line underneath. Chords shown are G, D, A, Bm7, and A. The lyrics are: "I used to feel un-in-spired \_\_\_\_\_ And when I". The second staff continues the melody with bass line, ending with a G chord. The lyrics are: "knew I'd have to face an-oth-er day, \_\_\_\_ Lord, \_\_\_\_ it made me feel so". The third staff shows a continuation of the melody and bass line with a G chord. The lyrics are: "tired. \_\_\_\_ Be-fore the day I met you \_\_\_\_ life was so un-". The fourth staff shows a continuation of the melody and bass line with a D chord. The lyrics are: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause". The fifth staff shows a continuation of the melody and bass line with a D chord. The lyrics are: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause". The sixth staff shows a continuation of the melody and bass line with a D chord. The lyrics are: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause". The seventh staff shows a continuation of the melody and bass line with a D chord. The lyrics are: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause". The eighth staff shows a continuation of the melody and bass line with a D chord. The lyrics are: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause".

Bm7 (E bass) A P A P  
 you make me feel, you make me feel, You make me  
 3 3  
 A P A P (C# bass) Bm Bm (E bass) A  
 feel like a natural woman. When my  
 soul was in the lost and found You came a - long to  
 claim it. I did - n't know just what was wrong with me  
 G (G# bass) P E (G# bass)  
 Till your kiss helped me name it.








Now I'm no long - er doubt-ful \_\_\_\_\_ of what I'm liv - in' for, 'Cause  
 if I make you hap-py I don't need to do \_\_\_\_\_ more. You make me \_\_\_\_\_  
 feel, \_\_\_\_\_ you make me \_\_\_\_\_ feel, \_\_\_\_\_ You make me \_\_\_\_\_  
 feel like a nat - u - ral wom-an.  
 Oh, \_\_\_\_\_ ba - by, what you've done to me! (What you've done to me! \_\_\_\_\_) You \_\_\_\_\_ make me

G (A bass) Dmaj7  
 feel so good in-side. (Good in-side.) And I just

Am7 (D bass) D A (C bass)  
 want to be (Want to be) close to you. You make me feel so a -

Bm7 Bm7 A D A  
 live! You make me feel, you make me feel,

3 3  
 You make me feel like a nat - u - ral, nat - u - ral wom-an. You make me

3 Bm7 Bm7 (E bass) A  
 wom-an, a nat - u - ral wom-an.

rall.

# Bridge Over Troubled Water

WORDS & MUSIC BY PAUL SIMON

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Moderate, not too fast, like a spiritual

Musical score for "Bridge Over Troubled Water" featuring piano and vocal parts. The score includes lyrics and guitar chord diagrams (E♭, A♭, D♭, E♭, A♭, E♭, A♭) corresponding to the chords in the piano and vocal parts. The piano part features a bass line and harmonic support, while the vocal part includes melodic lines and harmonic backing. The score is in 4/4 time, with a key signature of B-flat major (two flats).

Rubato

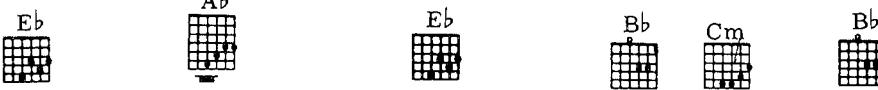
E♭      A♭      E♭

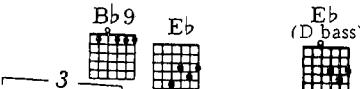
When you're wea - ry, — feel - in — small,  
down and out, — When you're on the street,

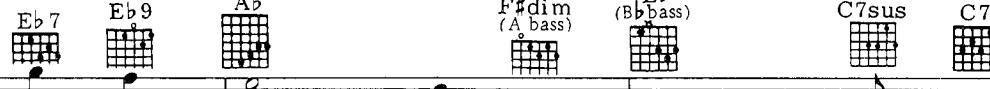
A♭      D♭      A♭      E♭      A♭      E♭      A♭

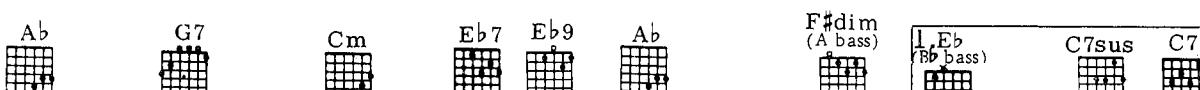
When tears are in your eyes, — I'll dry them all;  
When eve - ning falls so hard — I will com - fort - you.

mp


  
 I'm on your side. — Oh, —  
 I'll take your part. — Oh, —


  
 In tempo  
 when times get rough — And friends just can't be found, —  
 when dark-ness comes — And pain is all a-round,

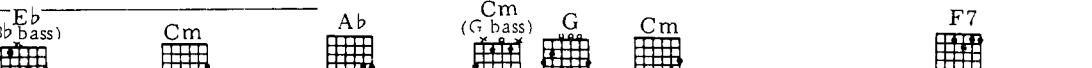

  
 Like a Bridge O - ver Trou-bled Wa-ter


  
 I will lay me down. Like a Bridge O - ver Trou-bled Wa-ter


 I will lay me down.


 Rubato


 When you're


 Trou-bled Wa-ter I will lay me down.



Chords: A♭, E♭, A♭, E♭, A♭

Song: Sail on

Instrumentation: Lead vocal, piano/vocal, and guitar (chords).

Chords are indicated above the staff: A♭, E♭, A♭, E♭, A♭.

The vocal line includes lyrics: "Sail on".

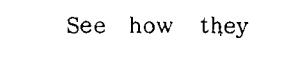
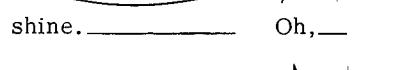
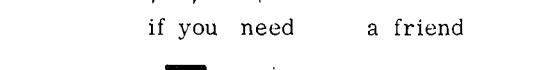
The piano/vocal part features a bass line and a treble line with eighth-note patterns.

The guitar part shows chords A♭, E♭, and A♭.

come to shine.— All your dreams are on their way.



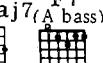
  
 See how they shine. \_\_\_\_\_ Oh, \_\_\_\_\_ if you need a friend




  
 V V V

In tempo

F♯dim  
(A bass)

I'm sail ing right be - hind. — Like a Bridge O - ver



Trou-bled Wa-ter

I will ease your mind. —

Like a Bridge O - ver

mf



Trou - bled Wa-ter

I will ease your mind. —



rall.

fff

# Let It Be

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

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Slowly

*mf*

When I find my - self in times of trou - ble  
*Instrumental*

Am G F C G

Moth - er Mar - y comes to me Speak-ing words of wis - dom, Let it

F C/E Dm7 C G

be and in my hour of dark - ness She is

Chords shown above the piano staff: C, G, F, C, G, Am, G, F, C, G, F, C/E, Dm7, C, G.

Chords shown above the vocal staff: C, G, F, C, G, Am, G, F, C, G, F, C/E, Dm7, C, G.

Am G F C G

standing right in front of me  
Speaking words of wisdom, Let it

F C/E Dm7 C Am G

be. Let it be, let it be, let it be, let it be,  
Let it be, let it be, let it be, let it be,

F C G

let it be, let it be, let it be,  
Whisper words of wisdom, Let it be,  
Whisper words of wisdom, Let it be,

F C/E Dm7 C G

And when the broken hearted people  
And when the night is cloudy there is

**Am** **G** **F** **C** **G**

liv - ing in - the world a - gree  
 still a light that shines on me  
 There will Shine un - be an an - swer,  
 Let it Let it

**F** **C/E** **Dm7** **C** **G**

be. be. For though they may be part - ed there is mu - sic  
 be. I wake up to the sound of music

**Am** **G** **F** **C** **G**

still a chance that they will see  
 Moth - er Mar - y comes to me  
 There will be words an an - swer,  
 Let it Let it

**F** **C/E** **Dm7** **C** **Am** **G**

be. be. Let it be, let it be, let it be,  
 be. Let it be, let it be, let it be,

**F**  **C**  **G** 

let it be, \_\_\_\_\_ There will be an an - answer, Let it be. \_\_\_\_\_

**F**  **C/E**  **Dm7**  **C**  **G**  **Am**  **G** 

Let it be, \_\_\_\_\_ let it be, \_\_\_\_\_ let it be, \_\_\_\_\_

**F**  **C**  **G**  **To Coda** 

let it be, \_\_\_\_\_ { Whis - per words of wis - dom, let it be. \_\_\_\_\_  
 There will be an an - answer, let it be. \_\_\_\_\_

**F**  **C/E**  **Dm7**  **C**  **F**  **Em**  **Dm7**  **C**  **Bb**  **F/A** 

G F C F C G F C D.S. al Coda

F C/E Dm7 C Am G

CODA

Let it be,\_\_\_\_ let it be,\_\_\_\_ let it be,\_\_\_\_

F C G

let it be.\_\_\_\_ Whis-per words of wis - dom, let it be.\_\_\_\_

F C/E Dm7 C F Em Dm7 C Bb F/A G F C

# I Say A Little Prayer

WORDS BY HAL DAVID. MUSIC BY BURT BACHARACH

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Not too fast, smoothly

The musical score consists of eight staves of music. The top two staves are for piano (treble and bass clef) and the bottom two staves are for bass. A guitar part is integrated into the score, with chords indicated by chord boxes above the staff and specific fingerings (e.g., '1', '2', '3') on the strings. The music is in 4/4 time, with a key signature of one flat. The vocal line is in the bass clef staff. The lyrics are as follows:

The mo - ment I  
I run — for the

wake bus, dear, be - fore — I put on my make - up —  
while rid - ing I think of us, dear.

I say a lit - tle prayer for you. —  
I say a lit - tle prayer for you. —

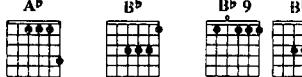
Gm7  Cm7 
 While comb - ing my hair now and won - d'ring what  
 At work - I just take time and all — through my

R.H. 
 F  B♭  Am7(no 5) 
 dress cof - to wear now, I say a lit - tle prayer for you.  
 cof - fee break time I say a lit - tle prayer for you.

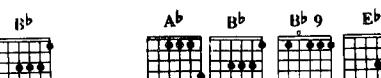
D7  E♭  F/E♭  Dm7 
 Excitedly For - ev - er, for - ev - er you'll stay in my heart — and

B♭  A♭/B♭  B♭  E♭  Dm7 
 I will love you for - ev - er and ev - er. We nev - er will part. — Oh,

8va -----



  
 how I'll love you. To - geth-er, to - geth - er, that's how it must be. To



  
 live with - out you would on - ly mean heart-break for me.




  
 me. My dar - ling, be - lieve me,


  
 for me there is no one but



# Jumpin' Jack Flash

WORDS & MUSIC BY MICK JAGGER & KEITH RICHARDS

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**Bright rock**  $\text{♩} = 132$

B<sub>b</sub>

E<sub>b</sub>

A<sub>b</sub>

A musical score for a bright rock style. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{♩} = 132$ . The score consists of two staves: a treble staff and a bass staff. The treble staff starts with a forte dynamic (f) and features a B-flat chord. The bass staff has a short note followed by a rest. The music then transitions to a new section.

B<sub>b</sub>

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

A continuation of the musical score. The treble staff shows a B-flat chord followed by a E-flat chord. The bass staff has a note followed by a rest. The music then transitions to a new section.

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

A continuation of the musical score. The treble staff shows an E-flat chord followed by a A-flat chord. The bass staff has a note followed by a rest. The music then transitions to a new section.

*Shouted*

B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

*Watch it!*

A continuation of the musical score. The treble staff shows a B-flat chord followed by an A-flat/B-flat chord. The bass staff has a note followed by a rest. The music then transitions to a new section.



*Chorus:*

*S*  
*S*

*D*  
*b*

*A*  
*b*

But it's all \_\_\_\_\_ right.

*E*  
*b*

*B*  
*b*

*D*  
*b*

now.

In fact, it's a gas! \_\_\_\_\_

But it's all \_\_\_\_\_

*To Coda*  $\oplus$

*A*  
*b*

*E*  
*b*

*B*  
*b*

right.

I'm Jump-in' Jack Flash. It's a gas! Gas! Gas! —

\* *Guitar*  
*B*  
*b*

(2.) Ooh. \_\_\_\_\_

\* 8va if played by Guitar.

Sheet music for three voices (Soprano, Alto, Bass) in E-flat major (two flats) and common time. The vocal parts are arranged in three staves, with the Soprano at the top, Alto in the middle, and Bass at the bottom. The piano accompaniment is in the bass staff.

The vocal parts begin with a melodic line in E-flat major, followed by a section in A-flat major, then B-flat major, and finally E major. The piano accompaniment provides harmonic support, featuring eighth-note patterns and sustained notes.

Chord symbols are placed above the vocal parts to indicate harmonic changes:

- Section 1: E-flat (E-flat major), A-flat (A-flat major), B-flat (B-flat major), E (E major), A-flat (A-flat major).
- Section 2: B-flat (B-flat major), E-flat (E-flat major), A-flat (A-flat major), B-flat (B-flat major).
- Section 3: E-flat (E-flat major), A-flat (A-flat major), B-flat (B-flat major).
- Section 4: B-flat (B-flat major), A-flat (A-flat major), B-flat (B-flat major).
- Section 5: E-flat (E-flat major), A-flat (A-flat major), B-flat (B-flat major), A-flat/B-flat (A-flat/B-flat major).
- Section 6: B-flat (B-flat major), A-flat (A-flat major), B-flat (B-flat major), A-flat/B-flat (A-flat/B-flat major).

Verse:

B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

A<sub>bsus</sub>/B<sub>b</sub>

(3.) I was drowned. \_\_\_\_\_ I was washed.

B<sub>b</sub>

A<sub>bsus</sub>/B<sub>b</sub>

\_\_\_\_\_ up and left for dead. \_\_\_\_\_

I fell down \_\_\_\_\_

B<sub>b</sub>

A<sub>bsus</sub>/B<sub>b</sub>

B<sub>b</sub>

\_\_\_\_\_ to my feet \_\_\_\_\_ and I saw they bled. \_\_\_\_\_



Play 4 times

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

B<sub>b</sub>

Jump-in' Jack Flash,

it's a gas! —

Jump-in' Jack Flash,

Organ

E<sub>b</sub>7/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

it's a gas! —

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

B♭ E♭7/B♭ B♭

E♭7/B♭ *Fade to end* B♭ E♭/B♭

B♭ E♭7/B♭ B♭

E♭7/B♭ B♭ E♭7/B♭

# Walk On By

WORDS & MUSIC BY BURT BACHARACH & HAL DAVID

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With a beat

4/4 time signature. The piano part consists of eighth-note chords. The guitar part shows chords Am7, D, Am7, and D. The vocal line begins with a melodic line.

1. If you see me walk - in' down the street and I start to cry— each time we meet,  
 2. I just can't get o - ver los - in' you and so if I seem— broken and blue,—

Walk on by,—

Walk on by.—

4/4 time signature. The piano part consists of eighth-note chords. The guitar part shows chords Am7, D, Gm7, Am7, and Gm7. The vocal line continues with a melodic line.

Make be - lieve— that you don't see the tears. Just let me grieve— in the  
 Fool-ish pride,— that's all that I have left. So let me hide—

4/4 time signature. The piano part consists of eighth-note chords. The guitar part shows chords Am7, Dm, and Am7. The vocal line continues with a melodic line.

private, 'Cause each time I see you, I break down and cry.  
 tears and the sadness you gave me when you said good-bye.

Walk on by, — Don't stop, Walk on by. —

— Don't stop, Walk on by. —

2. Fmaj7

# Sisters Are Doing It For Themselves

WORDS & MUSIC BY A. LENNOX & D. A. STEWART

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Medium tempo

Fm

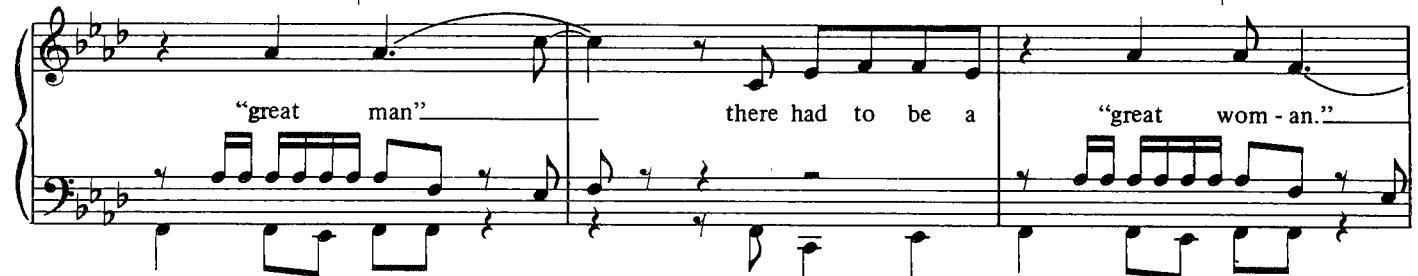
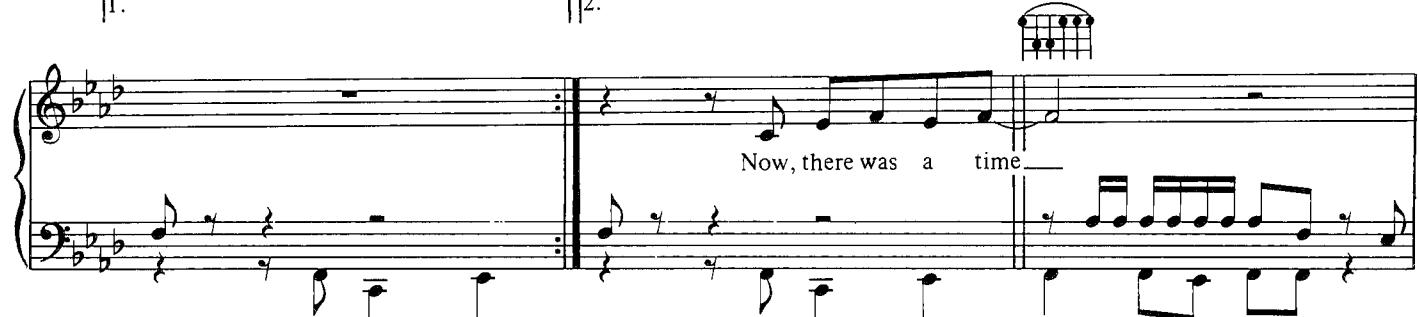


*mf*

R.H.



Fm





the con - sci - ous lib - er - a - tion \_\_\_\_\_ of the fe-

- male state.\_\_\_\_\_

Moth - ers, daugh - ters, and

— their daugh - ters, too, \_\_\_\_\_ yeah, —

wom - an — to wom - an, we're sing - ing with you. —

The "in - fe - ri - or sex" —

has got a new ex -

- te - ri - or. —

We got doc - tors, law - yers, pol -

- i - ti - cians,

too. —

Ev -

- 'ry - bod - y — take — a look a - round.  
 Can you see, can you see, can you see, there's a wom - an right - next to you.  
 Eb D.S.  al Coda 
 Coda  D<sub>b</sub>   
 We say: Now we ain't mak - in' sto -  
 B<sub>b</sub>  D<sub>b</sub>   
 - ries and we ain't lay - in' plans. — Don't you know that a man still loves a  
 B<sub>b</sub> C<sub>0</sub>  D.S.  and fade  
 wom - an and a wom - an still loves a man. — (Just the same though.)  
  

# Try A Little Tenderness

WORDS & MUSIC BY HARRY WOODS, JIMMY CAMPBELL & REG CONNELLY

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Slowly with expression

mf

(Freely)

In the bus - tle of to - of  
With a ten - der word

rall.

mf

Em Dm G7 C Dm G7

day love We're You can all make in - clined the wrong things to miss right, Lit - tle things Charm a - way that the

C G7 C Am B7 Em G7

mean clouds so much, A word, a smile, a kiss, When a When your  
of grey, And make this drab world bright.

C 0 0 0 0 0 0  
 Am 0 0 0 0 0 0  
 Em 0 0 0 0 0 0  
 Dm 0 0 0 0 0 0  
 G7 0 0 0 0 0 0

wo - man loves a man, — He's a he - ro in her  
 wor - ries drag you down, It's so ea - sy to for -

C 0 0 0 0 0 0  
 D7 0 0 0 0 0 0  
 G/B 0 0 0 0 0 0  
 E7 0 0 0 0 0 0

eyes, — And a he - ro he - can al - ways be, If  
 get. But make the ef - fort just the same, And

A7 0 0 0 0 0 0  
 Am7 0 0 0 0 0 0  
 D7 0 0 0 0 0 0  
 G 0 0 0 0 0 0  
 F 0 0 0 0 0 0  
 G 0 0 0 0 0 0  
 C 0 0 0 0 0 0

CHORUS Tenderly

he'll just the thrill you'll - ize. She may be wea - ry,

rall. p-f a tempo

Dm7 0 0 0 0 0 0  
 G7 0 0 0 0 0 0  
 C 0 0 0 0 0 0  
 Gm 0 0 0 0 0 0  
 A7 0 0 0 0 0 0

Wo - men do get wea - ry, Wear-ing the same shab - by dress,

D7  F  G9  G7  C/E  G7 

And when she's wea-ry, Try a lit-tle ten-der-ness.

C  Dm  G7  C  Gm/Bb 

You know she's wait-ing, Just an- ti- ci-pat-ing, Things she may nev-er poss-

A7  D7  F  G9  G7  C 

ess. While she's with-out them, Try a lit-tle ten-der-ness.

C7  F  E7 

It's not just sen-ti-men-tal, She

sf

Am C+ A7 Dm A7  
 has her grief and care, And a word that's soft and gentle, Makes it

Dm G9 G7 C Dm7 G7  
 ea-si-er to bear. You won't re-gret it, Wo-men don't for-get it,

C Gm/Bb A7 D7 F Dm7 G7  
 Love is their whole hap-pi-ness. It's all so ea-sy Try a lit-tle ten-der-

ness. rall.  
 1 C G7 Dm7 G7 2 C Fdim C opt: D.S.  
 ness.

a tempo rall.

# I Knew You Were Waiting (For Me)

WORDS & MUSIC BY SIMON CLIMIE & DENNIS MORGAN

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Sheet music for the song "I Knew You Were Waiting (For Me)" by Simon Climie and Dennis Morgan. The music is arranged for voice and piano, with guitar chords indicated above the staves. The vocal part includes lyrics and a piano part with harmonic progression. The guitar chords shown are E, A/E, E, E, E, A/E, A/E, and F#m7.

Chords indicated above the staves:

- E
- A/E
- E
- E
- E
- A/E
- E
- F#m7

Lyrics:

(1.) Like a warrior that fights — and wins the bat - tle, I know — the taste of vic - to - ry. Though I went through some nights — consumed — by the sha - dows, I was crip - pled e - mo - tion - ally, mm. — Somehow I made it through the

C#m7 F#m7 C#m7 F#m7  
 heart-ache, yes I did, I es-caped. I found my way out of the

C#m7 A  
 dark-ness, kept my faith, kept my faith. When the ri - ver was deep

E A/E E  
 I did-n't fal - ter, when the mountain was high I still be - lieved.

A/E E A/E  
 — When the val - ley was low it did-n't stop me, no no. I

F#m7 C#m7 F#m7 A E A/C#  
 knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

Am/C                    E/B                    Gm7                    C#m  





— to — geth — er — through des — ti — ny.                    Oh — boy —

A/C#                    Am/C                    E/B                    D  





— I know this love — we — share — was meant to be —

F#m7                    C#m7  



> > > >  
 Knew you were wait - ing,

F#m7                    C#m7                    A  




> > > >  
 knew you were wait - ing,                    > > > >  
 knew you were wait - ing for me

D.S. to FADE

**VERSE 2:**

With an endless desire  
 I kept on searching  
 Sure in time our eyes would meet.

And like the bridge is on fire  
 The hurt is over  
 One touch and you set me free.

I don't regret a single moment no I don't, looking back  
 When I think of all those disappointments, I just laugh, I just laugh.